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ABSTRACT

The first of four related manuals describing the goals and methods of an established developmental theatre project at the University of Colorado, this manual presents a hierarchical framework and practical guidelines for training the management personnel of a touring theatre group. Stressing the value of cooperation among the participants, the manual outlines the responsibilities of organizational personnel, details the significance of a designated space for a management office, and describes roles and possible tasks for the director, secretary-bookkeeper, booker, advertiser, and advance person. Samples of a contact information sheet, a typical booking conversation, a production announcement, and an elementary workshop outline are included. (MAI)

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Management Training Manual for COLORADO CARAVAN

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Concerning the Management of a Touring Theatre

by

Lola Wilcox

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Department of Theatre and Dance, University of Colorado (Developmental Theatre Program)

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The Colorado Caravan Workshop Manuals

Introduction

Developmental Theatre, as we conceive of it, involves the use of theatre for the purpose of facilitating personal and social development. The potential for such facilitation is limited by two major factors: the openness of people to what we have to offer and the nature of theatre itself. Even assuming an enthusiastic desire to take advantage of our offerings, we can make no pretence to be all things to all people. There is some development that we <u>can</u> facilitate. Our experience--a mere four years now at the start of 1976--is limited. There is much exploration yet to be done, much yet to be learned. There is no need, however, for others to start now where we started four years ago. The intention of this series of manuals, therefore, is to describe our goals and our methods at this point of time.

The scope of each of the manuals is limited; it should, nonetheless, be of value. The value will be greater for those who do not turn to it for a definitive statement but for practical guidelines and a theoretical framework which can serve as the background for an experiment. To date, the experiment has been successful and fulfilling. We are no longer seeking to determine whether this concept of developmental theatre is viable. We are still seeking ways to increase and expand its utility. Our effort is developmental in that we are still learning, still trying out new ideas, still

capable of and quite willing to accept mistakes. Those who would like to join in this experiment--in doing what we know is effective but can be made more effective--will be off to a running start if they can benefit from what these manuals have to offer.

Concerning the Management of a Touring Theatre

A successful touring theatre operation, like any other business, depends equally upon the "front" people and the people "behind-the-scenes." The front people meet the public, sell the goods, and bring in the money. The behind-the-scenes people do everything else.

In a theatre operation the front people are the actors and, often, the director. For many people, including many actors and directors, there are no other people worth mentioning in the profession.

> What do you want to be when you grow up?
>
> An actor. An Actress. A STAR.

Encouraged by audiences, and the traditional mystique accorded their jobs, the front people often tend to view themselves as special, as gifted, as "Artists." Often the technical personnel (the costumer, the light persons, etc.) are viewed as hired hands, people who exist only to decorate and amplify the actors' work. The people who work publicity, box office, and related tasks are often relegated to the status of volunteer help.

Yet every actor and most directors have had the experience of rehearsing a show for weeks, of putting in hours of time at the theatre and at home, knowing they have one of the best shows in town but--opening night comes, the run begins,

and night after night the house is nearly empty.

Theatre is Dying.

Nobody goes to the Theatre anymore.

No matter how good the show, no matter how excellent the Artists, it comes to nothing if there is no audience. It is at this point (of no return) that one of the actors usually remarks: "What we need is a good advertising person," or "This theatre needs a business manager." And those remarks, however late in the game they are made, are the truth. No other business would think to run itself with only "front" men.

In touring theatre the need for organizational personnel is acute. It may be possible for other theatres to reach opening night with barely a thought as to who and where the audience is. It is next to impossible for a touring theatre to begin to tour without some idea of where it is going.

There is much to be gained if a theatre organization can consider the actors, directors and technical personnel as blue collar workers--"Labor" at its most glamourous--and the behind-the-scenes personnel as the "Management." It is the behind-the-scenes people who are responsible for the structure, the budget, the morale, the Big Picture. Let the management personnel be responsible for the organization; let the labor personnel concentrate on the productions.

Let's get the show on the road.

All I want to do is ACT.

The First Consideration - An Office

A theatre is automatically designed with a variety of territorial areas. The audience has its special area of seating; the actors have the stage and backstage. Box office and lobby personnel have assigned areas; so does concessions. Often the office is a small area behind the box office; all too often the box office is the office space. Perhaps the architects think of theatre as Art, not Business, and don't include space for a permanent, visible Management.

A touring theatre lacks the usual territories; by definition the spaces it plays belong to someone else. A touring theatre may have rehearsal space but, if it is like ours, this space is filled by other activities as soon as it is vacated. The vehicle the group tours in too often becomes the only "home" territory. The "office" often seems to "belong" only to the management. An office which is planned with territorial problems in mind can become the heart of the touring company and the whole program can benefit.

Ideally there should be two areas, one used by and therefore belonging to the Management, and one that is neutral and can be used as a place for meetings between the labor and management or as a place, other than the touring vehicle, where problems within the group can be settled. Then a discussion can often be postponed, labeled "for the office,"

and precious energy preserved for the job.

> We don't have the time or the energy to discuss this now. We go up in ten minutes. Save it for the office.

This neutral area can be a living room style room with carpets and lamps, or a Teacher's Lounge style with chairs and a small kitchen. It can be nothing more than a permanent corner of a room with a table or a circle of chairs. But it must be a space that is open and no one else's territory. Who uses--owns.

The management's space must possess a desk and a least one telephone. There must be a place to hang or post a map of the touring area. It is extremely important, though perhaps not essential, to have access to a mimeo or copy machine. There needs to be a file cabinet to keep track of who, where, and how. If the touring theatre works from its own accounts, there needs to be a bookkeeping system and materials. Beyond that, what else happens, happens in the minds of the management personnel.

The Second Consideration - The Management Personnel

We are all aware of role definitions and how they are used in our society. There are as many types of roles in the management end of the theatre business as in the labor and, as an actor does, one person can often play several different parts.

We have discovered that it is essential that one person possesses the final say on policies and procedures and

assumes the final responsibility for the activities of the theatre.

The Buck Stops Here!

Ideally, this person should be free from task oriented roles directly related to the touring operation. He needs to maintain an overview, to focus on the long term, primary objectives of the Touring Theatre. Because he is in this neutral position (working neither in labor nor management roles) he can serve as consultant, mediator, and support unit for both working segments.

It is essential to have someone fill the rolls of secretary and bookkeeper. There must be a person in charge of advertising. Roles that are unique to a touring theatre situation are Booker and Advance Person.

The Third Consideration - The Responsibilities of the Management Personnel

The Supervisor (by Martin Cobin)

--funding (grants, etc.)

--overview (goals, philosophy)

--mediator

--support unit

--responsibility-taker

This brief list stakes out the supervisor's territory. It is pretty well self-explanatory so far as the "what" is

concerned. Financial support must be obtained and maintained and there must be fiscal responsibility in the use and accounting of funds. A clarity must be maintained as to the purpose of the total activity; and the goals and activities of individuals, and of individual efforts, must always be evaluated and coordinated by someone with sufficient perspective to understand the total operation and the degree, or lack, of consistency. Perhaps, indeed, the greatest need for maintaining this perspective is with respect to funding. The temptation to abandon or distort goals can be extremely great when a shift of emphasis or the employment of certain practices promises to increase the financial capacity to function. Expediency is particularly attractive when it offers the only means of survival. Without denying either the necessity or the positive advantages of flexibility and adaptability, there should be clarity as to when an organization is abandoning its reason for existence for the sake of existing; at such a point the decision as to whether or not to continue should be a conscious one. Awareness of this sort will not necessarily lead to abandonment of a total project; it will more commonly lead to a healthy rejection of certain options. But even when the results appear most disastrous, a real commitment to the people being served may require either a public and well understood statement of shift in objective or an actual termination of the program; either would be preferable to soliciting support for, and involvement in, a program which is no longer doing what those

who are solicited and involved are told it is doing. Such a situation of duplicity and waste can be a consequence of ignorance even with well-intentioned people; for this reason, the maintenance of a proper perspective is essential.

Little need be said about the supervisory functions of mediation, support, or the taking on of responsibility. When a number of people work together in a situation requiring diverse talents and goals, there may well be differences that arise. In responding to such situations, a number of elements are helpful, including a sense of humor, a capacity for patience, an awareness that even adults are in a growth process and that time is often an essential ingredient, and a steadfast focus on the primary need to achieve the program objectives. When a number of people work together in constantly varying situations often removed, in time and distance, from the home base, there is an obvious need for someone to stay home to mind the store. The touring group must be resourceful but there must be confidence in the support that is available. In this regard, there should be no false expectations as to the nature of the available support. Good communication is important in this regard. Finally, as in any organizational effort, someone should be ultimately responsible and there should be clarity as to who this person is.

The preceding has identified the "what" of the supervisory function. The "how" will necessarily differ from one situation to another. Generalizations distort. There is

also the real danger that specifics as to "how we do it" will imply a notion that others should do it the way we do. Actually, how you do it should be by relating your own talents, resources, and personalities to the accomplishment of your own goals in a manner that is consistent with your philosophy. Obviously, your ability to do well, in these terms, will be enhanced by clarity as to your goals and philosophy. Without referring to other specifics regarding the "how" of supervision, a statement of our goals and philosophy--at least in part--may be helpful. There is no danger in this area of implying on the subconscious level any need to do as we do; such implications will be quite overt and capable of being dealt with in a forthright fashion. An attempt to articulate such matters may serve to stimulate a comparable attempt on your part; such an attempt would be highly advantageous to you. Nor is there anything amiss in our attempting to proselytize in this manner since, presumably, it is a positive response to the nature of what we are doing that motivates an interest in learning more about our program.

We have, in fact, several goals which we consider to be mutually reinforcing. One goal is to bring good quality live theatre to people who have insufficient or no experience of it. Another goal is to enable people who have had little contact with the theatre to obtain personal interaction with theatre people--as human beings and not only as performers. A third goal, achieved through the first two, is to enlarge understanding of, and appreciation for, the theatre

as an art form. A fourth goal is to stimulate growth. We believe that audience participation in the theatrical transaction can exercise the imagination and increase sensitivity and awareness. We choose our materials and our production techniques in a conscious attempt to exploit the theatre's potential to stimulate growth in this way. In the workshops which follow our productions, we consciously strive to further this impact on the imagination, the sensitivity, and the awareness. Not only does the workshop enlarge the impact but the performance provides a springboard for the workshop. The performance earns us the right to be where we have come, builds rapport between actor and audience members, facilitates the interaction between the actor/workshop leader and the audience member/workshop participant. The workshop situation also facilitates other types of growth. These may be developmental or subject matter in their orientation and may be custom built through pre-planning. These matters are discussed at greater length elsewhere. (See the production manual for specifics concerning our approach to performance. And see the workshop manual for specifics concerning our working methods there.) Let it be enough, here, to identify the goal of growth stimulation--with one important qualification. If the people with whom we interact grow in factual knowledge as a consequence of the interaction, we view this as a wonderful by-product; we're happy when it occurs but this is not our objective. Our objective is personality growth. We want people to grow in self-acceptance, in

acceptance of others, in appreciation, in curiosity. What the "Eskimo" label meant to those who applied it and what the people we call by that label actually call themselves is of less concern to us than the awareness we can create of the fact that these people of the far north have a culture which is different, interesting, and to be respected. The Turkish activity to which Othello is asked to respond is of less concern to us than the awareness we can generate of Shakespeare as a writer of plays which deal with human beings whose passions can come alive and whose speech can be understood (and whose values we can question and at times reject). The factual knowledge we present is of less concern to us than the interest we can generate in a subject which others--if so motivated--can take advantage of in the larger context of an ongoing relationship.

In assuming responsibility, providing support, mediating in areas of friction and dispute, seeking and expending funds, the supervisor (whatever his or her title) must constantly keep in mind the overall objectives and the realization that means must be consistent with goals.

One final word should be said of the supervisory function: there must be a sensitivity to the value of the program to those involved in providing it. Goals must be articulated here as well. For us, the goals are clear-cut. First, our program provides excellent training for actors at a certain advanced stage of development. Little opportunity exists for developing actors to experience the demands, and

the opportunities for refinement, of repetitive performances over a long period of time. Such experience is the nature of this program. Actors will also learn to work together, to adapt to a variety of audiences and performance situations, and to replace gimmickry with a more substantial honesty as a consequence of the overt honesty of their audiences. Second, our program trains people in the techniques of what we call developmental theatre. Thirdly, our program generates an awareness of the significance of what we are doing, motivating participants to seek to accomplish as much, more, or at least some part of it, in their ongoing activities after they have left our own program.

Secretary-Bookkeeper

The roles of Secretary and Bookkeeper are dependent upon the Booker and can often be handled by the Booker or by a part-time employee. If the touring theatre is part of a larger operation the Booker will need to coordinate his work with the larger staff. The bulk of the secretarial work tends to be seasonal, with hours and hours needed before the tour begins to prepare the various information and advertising packages. Often scripts need to be typed. Daily work pertaining to booking almost entirely consists of mailing the information and advertising packages and typing letters that confirm arrangements made by the Booker on the telephone. Often the Booker is the most efficient person to do this work as he knows the arrangements he has made.

Bookkeeping is generally more complex a task than originally anticipated. Expenses are divided into three types: 1) salaries (if any) and perdiem 2) those incured while preparing the shows (costumes, etc.) 3) those related to touring such as gas, housing, food. It is essential to make all arrangements extremely clear to the actors at the time they are hired. They must know what their salaries are and when they are to be paid. They must know per diem payments and arrangements in advance of the tour, i.e., so much per day, paid one week in advance of tour. It is possible to select a tour manager who is paid a lump sum for the whole group's expenses but this tends to deteriorate into arguments.

You have to pay for my candy bar
because you paid for his dessert.

Income is where real complexities arise. A variety of institutions must be billed, ranging from schools to old folks' homes to the Ladies Aid of Watkins County. Frequently every institution billed will have a different method of payment. The fee schedule may vary dependent upon where the group is performing, especially if the Booker is allowed some negotiating freedoms. Price also varies if home hospitality is exchanged. It is helpful to have a predetermined scale of price variations. Below is an example, not necessarily offered as a specific guideline. Remember, for the sanity and wellbeing of the Bookkeeper, the Booker must keep a record of all financial arrangements he makes.

Schools
1 performance ½ day . . . . . .
2 performances 1 day. . . . . .
Social Groups
1 performance plus workshops. . . . . .
2 performances plus workshops . . . . . .
Mental Health, old folks, etc.
1 performance plus workshops. . . . . .
2 performances plus workshops . . . . . .
Prisons, Hospitals, etc.
1 performance plus workshops. . . . . .
2 performances plus workshops . . . . . .
Home Hospitality rates
place to stay . . . . . .
place to stay and eat . . . . . .

Booker

The Booker is a major management figure. It is his job to arrange the times and places where the shows will be performed and workshopped. Too often the job is visualized as a glorified secretarial position, whereas in reality, the person must have several special qualities. He must be highly organized, with a mind that can visualize several months and a whole state or area at the same time it is tuned to remembering masses of details. He must be capable of on-the-spot thinking for he must constantly adjust to myriad numbers of variables in people and situations. He must have a flair for selling, for it is his job to convince someone who doesn't in the least care about drama that this theatre is exactly what they need.

Playing a prison ain't no Sunday school picnic, lady.
What do you think you're getting into?

The booker doesn't sell shows as much as he sells the ideas

and philosophies of the theatre. This is also true because often the Booker's images of the shows are formed during early rehearsal stages. As he works weeks and months in advance he must be aware that the shows are changing, but the information is not essential to the process of booking those same shows. It is easier to work in generalities. Often the whole selling operation takes place by phone, and the quality of voice and ability of the person to work by phone are important.

No matter how good the shows are, in the end the theatre rests on the shoulders of the Booker. If the Booker is not good at his job there will be problems. Long periods between shows mean bored actors and sloppy, unconcerned work. There is a lessening in the quality of the shows. When there are several shows in the reperatory it is important to book each show at least once a week if possible. This helps the material to stay fresh. The opposite error is to book too much, too full, and thereby exhaust the actors.

A balance between too little and too much work must be found.

A sideline of this problem is to book sensibly. Expenses and actor morale depend to a large degree upon the length of traveling time, in away-from-home time and in-between-performance time. If there are going to be two days off in a given week, try to make them together; in this way the actors can utilize their times off. Be careful not to waste

time traveling up and down an area: tired actors resent driving back to a place next door to where they were a week or a month earlier.

While keeping these major things in mind, the Booker picks up the phone, pencil in hand, a map and a calendar ready on the desk.

Advertiser

The job of an advertiser varies with the need of the theatre to generate an audience. In our case, the audiences are often "captive;" schools, prisons, homes for the elderly, hospitals, etc. can by definition guarantee the audience. If the tour is to audiences that must be encouraged to come, advertising becomes extremely important and a large amount of energy must go into the job. At the very least, to enlarge the overall reputation of the theatre, a basic story should be prepared and used in town newspapers whenever possible.

Advance Person

An advance person preceeds the touring theatre by several days to the place where the show will be put on and makes the necessary physical arrangements. He contacts the Home Hospitality people or arranges motel/hotel housing, spots restaurants, etc. He checks on advertising, especially if any show's fee will be paid by charged admissions. He is an essential person for a large touring company and would be a nice feature for a small one. Our particular theatre has never had a person in this role and so the job is split

between the Booker/Advertiser in the Management (who handle the work that can be done by phone and mail) and the Stage Manager in the labor (who handles the situations as they arise in the town).

Oh, is it today you come? Gee, we thought it was next week.
Sorry, all the motels are filled because of the Moose Convention.
We're closing now. Yeah, this is the only place to eat in town.
There's a truck stop in the next town over, 20 miles.

A Fourth Consideration - The Method

Some of the roles mentioned above have been filled by people or a series of people who developed a method particularly useful or reflective of the developmental process of the Caravan. These methods are described briefly here.

Director (see the Production manual)

There is a separate manual devoted to a discussion of the method of directing the Caravan productions. This booklet discusses how a touring, educationally oriented production or group of productions can be mounted simply and efficiently and it refers specifically to the methods employed in this process as characterized by the Colorado Caravan.

Booker

The Booker begins his job with a phone in hand and an empty calendar in front of him. In advance, it is important

to know and be able to express the overall objective and goals of the Theatre, what the shows and workshops will look like, and what the basic price schedule is. It is important for a beginning Booker to study his tour area geographically, understanding the best tour routes and the weather patterns that may effect the roads. It is also important that the Booker has a clear picture of the target audiences.

It is possible to rough out a tentative time schedule of sorts, taking several items into consideration. We travel early fall and winter in the mountains while the weather is good, and stay near home in late spring when there are heavy snows. Schools are slow to book during the Holiday Season, beginning with Halloween at the end of October, but are easy to book in the long time between New Year's and Spring Break. We tour the state of Colorado in a cloverleaf, roughly one circle to each corner of the state. This gives us a mimimum of four lengthy away-from-town tours; it is desirable to have at-home dates scheduled on either side of these longer tours.

If he is lucky the Booker will begin with a file of major contacts in the state. If such a file is not available, the Booker should make one as he goes along. Several important beginning sources are:

1. State Department of Education for a Directory of Schools. This usually lists phone, address and principal, and often includes number of students, etc.
2. State University's Journalism Department for a list of major state daily and weekly newspapers and radio and T.V. stations.

3. State Mental Health Society for a list of hospitals and regional centers. These regional centers generally have other contacts, such as prisons, reform schools, schools for the retarded, schools for Deaf and Blind, homes for the elderly, etc.

4. The State Arts Council should maintain a card file or at the very least a mailing list of arts oriented people around the state and community theatre organizations. These people are helpful in establishing local contacts and helping with Home Hospitality arrangements.

Whenever possible begin at the top of an organization and work down. It is easier, for example, to book the theatre with a superintendent of schools for his district's schools than it is to work school by school. If the superintendent won't help, call the Language Arts Coordinator or Curriculum Director for the system. If he won't help, call the Principal of one school and attempt to go to a Principal's meeting (which tend to happen on a regular basis) to explain, hand cut materials, and book. But if necessary, book school by school by telephone.

It can be extremely helpful if the Booker has a package containing a mimeographed information sheet about the Theatre, a separate sheet for each play containing information about practical matters such as audience arrangement as well as descriptive information about the plays. The workshop descriptions and requests also need separate sheets. Examples of the best of our informational sheets are appended to this booklet.

The Booker can mimeograph several hundred sheets for Contact information. This form is filled out for each contact

he makes. The information on the sheet can be used to record the necessary scheduling information and then the sheet should be filed. The next year it is pulled from the file, updated, and becomes not only a future reference but a history of the contact. An example of a Contact Information Sheet is included. The information on these sheets must be translated into useable form and given to the touring group. It would be possible to use duplicates of the forms, but six actors with a single sheet for each booking equals a lot of scrap paper.

If the booking is completed and confirmed by telephone a contract or bill must be sent. We send these contracts in duplicate, with one designed for the school to use and keep and one designed to come back to us with the check. When the contract comes in with a check, the contract is marked paid and filed with the Contract Information sheet. When it comes in without the check, we wait two weeks and then mail a bill. An example of the contract is included.

If there is no advance person, the Booker should call the contact the day before performance to confirm arrangments and check on last minute developments. There is generally nothing that can be done about changes because the Theatre is on the road and can't be reached, but the advance call eliminates situations where the Theatre arrives and no one has remembered they are coming.

In a certain percent of the cases, no matter how many times the Booker has carefully repeated a given piece of

information on the phone, no matter that the contact has several carefully written sheets explaining intent and need, the information will not have been assimilated or acted upon in the way in which the theatre needs. That is why the advance person is important.

The Advance Person

We are recommending an Advance Person to you on the theoretical principle that face to face contact between two people who have the authority to make decisions will accomplish ten times the work of a dozen phone calls. The fruit of this arrangement is that the actors are relieved of the burden of having to make daily logistical decisions.

These logistical decisions are grouped into two areas: on tour and at the performance/workshop area. The Advance Person could, by traveling several days in advance of the touring personnel, arrange sleeping and eating accomodations, determine the best route, determine the location of the performance, add work with the Booker to determine Real Time.

Booker: It's only 20 miles on the map from Eagle to Red Butte.

Ad. Per: But the 20 miles can only be driven at 15 miles an hour because the highway department tore up the road three years ago.

There are problems of Real Time at the Performance/ Workshop space as well.

Booker:	Well, she said she had ten periods in the day and wanted nine workshops. I suggested the tenth period be a lunch hour.
Ad. Per:	Each period is twenty-five minutes, not an hour, and the school is so large it takes five minutes to get from class to class, plus five minutes to settle down and make announcements. That gives us fifteen minute workshop periods.

The Advance Person can ask (or reask) such questions as:

1. The arrangements made with the Booker are for such and such a day, etc?
2. Could I see the space designed for the performance? What other spaces are available?
3. Will announcements or bells interrupt the performance?
4. Will all workshop participants have seen the performance?
5. What size will the workshop group be?
6. What does the workshop space look like? Lots of room?
7. What specific workshops can be presented or prepared for this audience? What are the needs of this group?

He can also prepare the host personnel as to what to expect and suggest ways of really using the experience of the Theatre.

If I had only known this was what would happen, I could have. . .:

It is essential that the host personnel understand what kind of theatre is coming and what the expected results are. If possible advance materials might be offered which encourage Pre and Post work with the target audience. These could include bibliographies, scripts, advance teaching materials, games --the list is endless.

The Advance Person could also handle part of the publicity packages if publicity is necessary. His role in this activity

is discussed in the advertising section.

Advertiser

When advertising is necessary, a planned approach to the field is imperative. If the theatre needs to generate audiences to stay alive, the money spent on advertising needs to reflect that fact. It should be the largest item in the budget, taken off the top of what ever funds are available. I repeat: advertising should be the largest item in the budget, not including the salary of the advertiser.

The planned approach can divide the advertising impact into three areas:

1. National and Regional advertising (which depends upon need and desire of the theatre to be recognized nationally or regionally)
2. the Area or town
3. the situation itself

Advertising on a national or regional basis is a long process and should be planned in terms of years rather than months. National circulation magazines buy articles months in advance, for instance. The thrust of the advertising (entertainment or news or education) must be determined and contacts made. National conventions are often the best source for contacts and for display.

A basic publicity package can be prepared for the area or town. It includes:

1. newspaper articles for both weeklies and dailies, including pictures
2. radio ads

3. posters

4. flyers

There needs to be someone who sets up T.V. shows and radio interview programs. T.V. ads generally have to be bought but many radio stations advertise for free on their "Town Calendar" and most are interested in using the group for their talk shows.

The situation itself needs posters and if there is a paper, such as a school paper or the Kiwanis news or whatever, there should be articles prepared for those publications. Announcements can often be made on a P.A. or other system.

If there is an Advance Person he could explore more local publications such as regional farm journals and local magazines. There are often industrial plant newspapers and newsletters in local organizations. He can appear with written article in hand, and a package of envelopes addressed to the Theatre's funding agents. He should request that copies of the advertising materials be sent to the people on these addressed, stamped envelopes. Generally a letter of appreciation accompanies these articles when they are finally mailed and a real grass roots support of the theatre is born.

In a local situation the most important form of advertising is Word-of-Mouth. The advance person's work gets word-of-mouth going but I would suggest a definite organization of the campaign. Include letters to alumni of your local school's department and a letter to any alumni organizations. Suggest theatre parties. Do the same for all community

theatre organizations in the towns you will visit. If possible set up a telephone tree: this is the simple principle of asking your contact to call five people and tell them personally about the theatre and ask them personally to come. Then ask them, whether they can come or not, to call five friends each and ask them the same. This is the single most effective form of advertising and if utilized well could probably pack the theatre without a shred of information being in the newspapers or major media.

The importance of advertising cannot be underestimated. Even if the audiences a theatre tours to are primarily "captive," keeping too low a profile in the area makes booking difficult. Keep a steady supply of articles and pictures available and going out to various media.

Evaluation (see also Workshop Manual)

Evaluation specialists are readily available and should be enlisted in a program of this sort. Evaluation is essential. The proper orientation, on the part of the program personnel and the evaluation personnel--toward the evaluation task and toward one another--is difficult to come by, however. Without a proper orientation, evaluation is probably doomed to failure. Careful attention should be given, therefore, to matters relevant to evaluation in the section of this manual dealing with the supervisor and in the evaluation section of the workshop manual.

Consideration Five - The Team

It is essential that cooperation is the watchword throughout the entire organization. Cooperation is based in two needs: 1. The need of each person to understand the scope of his job and the jobs of the rest of the team and 2. the need for constant exchange of information.

If the Booker doesn't understand the needs of the actor (and vice versa) troubles will flourish and morale decay rapidly. The secretary must understand the Booker's need for the material to be mailed THAT day, not a week later. The simple logistics of who does the job and how it should be done must be clearly understood in advance.

The exchange of information between personnel must be organized. Ideally there will be several hours set aside every few weeks (or more often if necessary) for the purpose of sharing. New schedules should be handed out at these times and gone over together. This meeting should allow feedback information to be exchanged: this booking worked smoothly; this one didn't because. . .; no more than two performances a day, please; this show works here but didn't work at the Prison, show B would have been better.

It is in these meetings that the structures and policies of the theatre will develop and change. Each member of the organization needs to participate in that shaping process and to see the process in action.

There is a terrible loneliness connected to the business

of touring. When the actors are two weeks on the road and three hundred miles from home they must feel that the home base personnel understand and respect where they are. They must also feel that the home base, the management, will support them in their problems.

Can we cancel Monday and Tuesday and come now?
Three of us have the flu and Judy needs a tooth pulled.

The management, on the other hand, needs to feel that the actors are doing the excellent job the Booker has described and that the work is being carried on in the best spirit of the traditions of the theatre.

The readiness is all.
The show must go on.
Etc.

If some attention is paid to organizing the "TEAM" there will be a team. For touring theatre as for any other business organization the old adage applies: a house divided against itself will not stand.

Contact Information Sheet

Name: Date:

Address:

Phone: (home) Town:

(work)

Performance:

Place:

Address:

Phone:

How to get there:

Physical Plant: open area_____ auditorium_____

Audience:

Times:

Workshops:

Place:

Times:

Problems:

Home Hospitality: yes_____ no_____

Who:

Where:

A Booking Conversation

Contact: Hello. Burbank Junior High. Student speaking.

Booker: Hello. This is Julia Booker for the Touring Theatre, calling LONG DISTANCE. Is your principal there?

Contact: No. I mean. . .wait a minute. (pause) Yes, he's here, but he's busy.

Booker: Is your Vice-Principal there?

Contact: Yes, but. . .oh, here's Mr. Johnson. Mr. Johson! MR. JOHNSON! There's a lady on the phone for you.

Booker: Hello, Mr. Johnson. I'm Julia Booker for the Touring Theatre. I. . .

Contact: The who?

Booker: The Touring Theatre. We (statement of general philosophy). I'm calling you to see whether or not your school would be interested.

Contact: I doubt it, Miss. . .ah. . .Bookend. We're not exactly theatre oriented around here.

Booker: This theatre is designed for people who don't usually consider themselves drama oriented, sir. That's what we're about. We (statement of major goal).

Contact: Well, how much do you cost?

Booker: We cost (whatever) and that includes the workshops, of course.

Contact: Workshops? What are. . .?

Booker: Workshops are (etc.).

Contact: (1st sign of interest showing) Well, now, all that costs only (whatever). Are you any good?

Booker: Yes, sir. We are the best company you could hope to provide. I have several pages of information about us and our productions which I could send to you.

Contact: I'd like to see them, Miss Looker.

Booker: I'd like to look at a possible touring date, too. We'll be in your end of the state around November 11th.

Contact: No, football game that day.

Booker: November 13th?

Contact: No. That's Wednesday. (Never ask "What's wrong with Wednesday?")

Booker: November 16th?

Contact: No, but the 15th is O.K.

Booker: Well, I'll have to call you back after I see if the Mental Health Center can trade days. What would be a good time of day to call?

Contact: Well, I'm sure to be here between 7:30-8:00 A.M.

Booker: All right, I'll call you at 8:00 day after tomorrow. I'll get the information in the mail to you today.

During the return call the Contact Information sheet is completed.

C O L O R A D O C A R A V A N announces

the performance-workshop combinations available to you in 1975-1976:

Performances (choose to suit your situation)

Elementary Schools	Eskimo Life and Legend
Junior High Schools	Colorado, 1776-2076
Senior High Schools	Magic and the Supernatural in Shakespeare
Adult Groups	Moliere's "Imaginary Invalid"

Workshops (choose to suit your desire)

Regualr options:

a.	trust	d.	creativity
b.	sensitivity	e.	expressiveness
c.	imagination	f.	self-confidence

Special designs: worked out to meet special interests or needs (Examples of designs already worked out for 1975-76 are: a. a high school in which two workshops will be held--the first on improvisations relating imagination to concepts of magic and the supernatural, the second on Shakespeare; b. in one adult group a workshop employing role-playing to explore attitudes toward health and medical treatment; c. an elementary school workshop involving students in the construction and evaluation of dramatizations; and d. a junior high school workshop dramatizing student stories written in response to the CARAVAN theme.)

Teacher training (for those interested)

Orientation sessions, in-service training, or credit courses can often be worked out upon request.

After three years of ESEA Title III support--during which over 180,000 Coloradoans were served--COLORADO CARAVAN is now continuing as an integral part of the service and training activity of the University of Colorado. Declared, by a national evaluation team, to be an "exemplary program" worthy of duplication in other parts of the country, COLORADO CARAVAN has received a Dissemination and Diffusion Grant to make its program known nation-wide and to help others who wish to adopt or adapt it to their own situations. An illustrated article on the COLORADO CARAVAN appeared recently in American Education (August-September 1975, pp. 11-15). The CARAVAN remains available to groups in Colorado at the same minimal, below cost rate of $75 for a half-day or $100 for a full day.

If you wish to contact us, write to COLORADO CARAVAN, Department of Theatre and Dance, University of Colorado, Boulder, Colorado 80302 or call Professor Martin Cobin at 492-7355 (leave a message for him to call you back if he's not immediately available).

Think of us, too, if you want to raise funds for a community project.

ELEMENTARY WORKSHOP SHEET: Teachers are requested to be present and to participate in the workshops.

APPROACH ONE: FIRST YEAR SCHOOLS: Introduction to Theatre Workshop

These basic workshops answer questions about actors/acting/theatre. The actors also demonstrate and work with the students in the area of theatre exercises, pantomime, role playing, stage movement and other training exercises and techniques. This workshop can be either one-half hour or one class period long; we hope it will be on a ratio of one actor to fifteen students.

RETURN SCHOOLS: (with the exception of kindergartener and possibly first graders who would receive the Introduction to Theatre workshop described above)

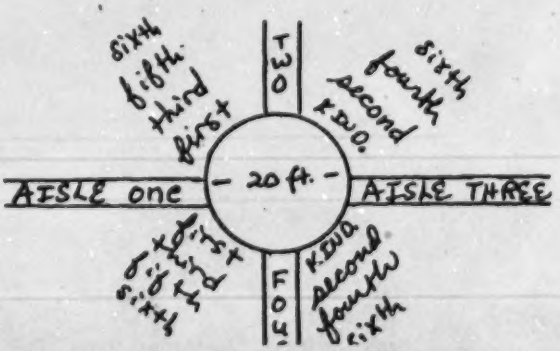
The Caravan would like to introduce more detailed work to students in return schools who have already experienced the above workshops. Therefore they have a workshop available which will use Two Swallows to illustrate how ritual drama is a principal factor of Native American life. The Caravan will discuss the theatre techniques utilized in the daily life of the tribes of the Southwest. The children will attempt some dance steps and rhythms, sign language, and other elements observed in the play.
This play and workshop could be used to support or introduce a unit on Native Americans. Suggestions to help design such a unit are available from us.

This workshop is one class period long; again request ratio of one actor: fifteen students.

APPROACH TWO: The morning would be spent with Two Swallows, followed by either of the Approach One workshops, depending upon the number of years the Caravan has toured the school.
The afternoon would involve the Caravan actors performing the Improvisational Tale for the school, and returning to the classrooms to teach the children, through doing, how to turn a story into a play. It is hoped that this simple technique will be utilized by the teacher in the days following the Caravan's presence, and that the children will adopt it in their play time.

PHYSICAL SPACE ARRANGEMENT FOR TWO SWALLOWS:

This suggested arrangement of children is designed to enable all to see and hear. Arrangement of aisles and acting area is essential for the performance. The circle might be twenty feet in diameter; the aisles two children (third grade) wide.



The University of Colorado Department of Theatre and Dance

presents

KYOGEN

Kyogen are short comic plays from medieval Japan. They were inserted between the serious and slow-moving Noh plays of the period to provide much needed emotional relief. Dealing with ordinary people in earthy situations Kyogen contrasted greatly with the philosophical and religious orientation of the Noh.

Because the humor grew in large part from the parody or near-ridicule of the Noh form and also because - naturally enough - the actors related to the tastes and expectations of their audiences, some aspects of the Kyogen style (especially the tempo) would be difficult for contemporary American audiences to appreciate. We have, therefore, adapted the style of the original. Necessarily, changes have been made in colloquial expressions. We have retained the flavor of the simple language forms and vocabulary.

We are convinced of the universality of the humor and of the appeal of the material. This conviction has led us to our own contemporary version of what a modern American Kyogen might be.

Three plays, two Kyogen classics and one modern experiment, demonstrate the common bond, on the level of enjoyment, that can bring people together across times and cultures.

These three productions are available to your community on a "pass-the-hat" basis. We will arrive, set up our limited equipment, and play for you. If you are entertained, you can put a contribution in a hat passed at the end of the performances.

These plays can be performed in any area, any space. The Caravan does not use lighting or microphones. There are no scenery or property requirements.

We hope we can serve your community, and bring you all an evening long to be remembered for its warmth and joy.